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Music

Helen Goodrich

Bertha Payne

In the teaching of songs in the first four grades arithmetic is needed to help clear up ideas of time. Addition and fractions will be useful in developing this point. The use of reading in these grades is obvious. The stimulation of an attractive song sung to little children makes the reading of the text a relatively easy task. In all grades there is constant necessity for clear and correct enunciation and articulation, for the purpose of making more vivid one's own ideas, as well as for communicating them to others; right pronunciation is always insisted upon; and an intelligent rendering of the text (oral reading) reacts most favorably upon the declamation in singing.

During October the children in all grades think a great deal about the plant life which has been developing through the summer and has come to fruition, supplying us with many of our most-needed foods; and the harvest songs are followed naturally in November by those of Thanksgiving. Songs of frost, wind, and perhaps snow will find their appropriate places in all the grades.

The reason for the comparatively large number of songs given for each grade—the singing teacher is with the children only twice a week—lies in the importance of variety. The value of a large musical experience cannot be overestimated; it is the condition of growth. There is little reason to expect the development of a subtler sense of rhythm than is inculcated by a Sousa march, or finer melodic discrimination than the popular “coon-song” demands, unless the musical feeling and understanding are continually being broad-

ened by experience in singing intelligently many beautiful songs. It will often be wise to use only one or two verses of a song, or to drop it as soon as it has been sung a few times with vivid expression and proceed with others.

Besides the Thanksgiving, Wind, and Frost songs, a number of songs is given for the First, Second, and Third Grades, from which will be selected those which prove to be the most useful as the month's work develops. Most of the songs selected for these grades are composed of the simplest possible intervals, arranged in very simple rhythm, which still have varied and musical content. Some of them will be found very useful in the matter of close observation of musical elements, supplying material for necessary drill.

Songs

First, Second, and Third Grades: *We Plough the Fields*, p. 24; *Eleanor Smith's Songs for Little Children*; *Jacky Frost*, p. 80; *The Squirrel*, p. 30; *When the Little Children Sleep*, p. 96; *The Elephant*, p. 52; *The Snow Birds*, p. 35; *The Trees*, p. 10; *Earth's Dresses*, p. 54; *Jumping Johnnie*, p. 46; *Bells That Hang*, etc., p. 34, Primer, Modern Music Series.

The Fourth and Fifth Grades will sing the Thanksgiving songs and hymns together. The Fourth Grade, being interested in Chicago, its labor and laborers of all nationalities, will learn more folk and national songs, and some trade-songs. The blacksmith song gains added interest from its connection with the Siegfried story. The Fifth Grade will learn a spinning song in connection with their reading of Miles Standish. *The Months* will be used partly to develop some work in sight-reading and dictation.

Fourth Grade: *Harvest* (hymn), Songs of Life and Nature, p. 186; *We Plough the Fields*, Eleanor Smith's Songs for Little Children, No. 2, p. 24; *Wind Song*, Modern Music Series, First Book, p. 94; *The Months*, Modern Music Series, Primer, p. 62; *A Snowy Day*, Modern Music Series, Third Book, p. 174; *Sing a Song of Workshops*, p. 20; *The Blacksmith*, p. 90, Modern Music Series, Primer.

Fifth Grade: First five songs given for the Fourth Grade; *Duke Street* (hymn); *Spinning Song*, Modern Music Series, Third Book, p. 114.

The songs for the Sixth, Seventh, and Eighth Grades will be analyzed as to rhythm and intervals of some of their prominent phrases, and some dictations will be given out of the Primer. The soprano of the new hymns for morning exercises will be learned.

Sixth, Seventh, and Eighth Grades: *Harvest* (hymn), Songs of Life and Nature, p. 186; *Snowy Day*, Modern Music Series, Third Book, p. 174; *Nutting Song*, Modern Music Series, Second Book, p. 162; *He Prayeth Best* (two parts), p. 32; *We Merry Minstrels* (three-part Round), p. 15, Modern Music Series, Third Book.

The High School pupils are chiefly interested in helping with the songs and hymns for morning exercises and Thanksgiving songs. Preparation for part-work will be carried further by the study of *Songs* on p. 126, Third Book, Modern Music Series. The boys will be drilled on the bass parts of *America* and the hymns, and the girls will begin special work on the *Christmas Carol*, by Reinecke, Songs of Life and Nature, p. 40. (Also given in July number COURSE OF STUDY.)

Lead, Kindly Light and *Balder, the Beautiful* (Songs of Life and Nature), will be studied carefully by the High and Pedagogic Schools, and will be learned by the grammar grades as fast as practicable for use in morning exercises.

Marches for Gymnasium: *Military March*, Schubert; *Military March*, from *Figaro*, Mozart; *Swedish Wedding March*, Söderman.

For grade-rooms and kindergarten, *Five Marches for Kindergarten*, Eleanor Smith, are recommended.

Singing in the Pedagogic School

Bertha Payne

Since the first essential in teaching singing to children is the presentation of a good model in the teacher, we shall work this month mainly to secure a better control of the voice, rather than to reach any conclusions concerning the pedagogy of the subject.

The voices have been tested, and special exercises have been recommended for individual pupils. This work will be continued as far as possible with frequent personal supervision and suggestions. The use of vocal exercises in a large class is helpful in the main, but may be harmful to those who nullify the intended good effect by wrong singing of a good exercise. Experience shows that a large majority of students and teachers have in common certain hindrances to the production of beautiful tone; to overcome these habits we will give our attention first to forming and keeping in imagination the ideal tone, pure, sweet, and full; second, to persistent practice of a few exercises.

The most common obstructions are tight throat muscles, stiff tongue-root, stiff jaw, and wrong direction of breath. Where these conditions exist a good tone is impossible and enunciation is necessarily thick.

EXERCISES FOR BREATHING: Deep inhalation in puffs. Long, slow exhalation. Quick, deep inhalation. Exhalation in puffs; emitting as little air as possible at each puff. Quick inhalation, with firm diaphragm, and emission in audible recitation or counting.

FOR DIRECTION OF BREATH: Breath sent to the lips by continued use of lip-consonants, with the vowels "o" and "e" as, vo-vo-vo-we-we-we.

FOR JAW AND TONGUE: Simple withdrawal of energy, making organs limp. Singing vowels very lightly under these new conditions.

The difficulty of the problem lies first in the relinquishing of habit; and second, in the selection of new paths of innervation, where the eye cannot guide at all, and the ear but partially.

When this "voyage of discovery" has by accident, as it were, found the true path, the

next step to success is to secure the judgment of another as to the purity of the tone, and then to fix the feeling that results from the new use. This process firmly adhered to, with a true conception of the ideal tone, will work a change for the better in every voice.

The songs will be, first, hymns and songs of general interest. Later, children's songs will be studied.

Manual Training

Ira M. Carley

Cora Champlin

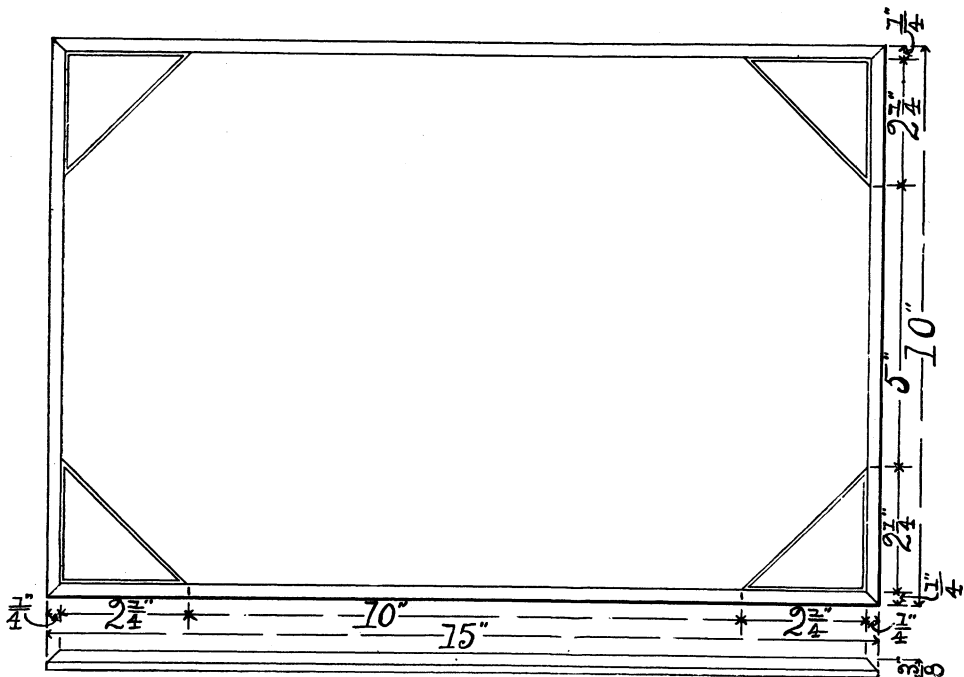
During the months of November and December the handwork of the school will be principally the making of articles for use in the home, especially things for Christmas gifts.

This work is particularly valuable in the opportunity it affords for the cultivation of the relation between the school work and the home interests, and for awaken-

ing the children's interest in the furnishing and decorating of their own homes. The choice of what shall be done will rest as much as possible with the individual pupil rather than with the teacher.

It is believed that whatever may be lost in this manner of procedure, in sequence of exercise, is much more than compensated for by the increased spontaneity

Scale $\frac{3}{4}$ " = 1".



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